

Barrios Anniversary Edition

Volume 6

**Transcribed from the original
recordings by
Chris Dumigan**

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Special thanks to:

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Barrios Anniversary Edition

The *Barrios Anniversary Edition* is a complete set of transcriptions taken from all the original Barrios recordings known to survive at the time of publication. If any further recordings come to light in the future, a supplementary volume will be issued.

My own contribution to the project has been essentially that of general labourer, all the transcriptions being the unassisted work of my colleague, Chris Dumigan. The original transcriptions were made during the period 1980 to 1987, and were revised and updated in 1994 (the fiftieth anniversary of Barrios' death).

As far as possible, the transcriptions present an unedited account of what Barrios actually played. However, the spontaneous nature of his playing leads to a number of apparent inconsistencies in some of the performances. When this occurs, the transcription will show what the editor believes to be the true intention. A detailed account of these and any other editorial changes is given in *Notes on the Transcriptions*.

Left hand fingerings have been included as a convenient means of showing where Barrios was on the fingerboard. Obviously, we cannot know precisely what fingerings were used, but every effort has been made to convey the idiomatic style of the original performances.

The only piece we have included of which there is no known recording is *Villancico de Navidad*, which appears as the last item in Vol.1. This was added because no existing edition shows the natural harmonics strongly implied by the open string passages starting at bar 24.

Paul Fowles (Manchester 6/4/95)

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Notes on the Transcriptions

Tango No.2

A G-tuning piece of which there is no known manuscript source.

As is often the case, the repeated sections are never completely identical (compare, for example, bars 66 and 82).

Recorded tempo: Crotchet = c.80

Romanza (Fuegos Fatuos)

Another G-tuning piece which aptly portrays the more romantic side of Barrios' writing. The elaborate and colourful harmonisations found here and elsewhere clearly weaken the occasional references to his alleged ignorance of musical theory.

Recorded tempo: Quaver = c.112

Pericon

An extended work with a large number of contrasting sections and yet a very tight overall structure. The bracketed G in bar 88 is conjecture: the note is completely missed on the recording, but a G seems more likely in the present context than the C played in the similar but not identical bar 84.

* Recorded tempo: Dotted minim = c.66

Maxixa

A well-known work which differs only in detail from existing versions.

Various mistakes in the recorded performance have been silently corrected.

Recorded tempo: Crotchet = c.120

Jota

Clearly related to, and possibly inspired by, the Tarrega/Arcas “Gran Jota”, but very much a Barrios original in all but theme. Bar 12 is extremely ragged on the recording, the present solution being an attempt to reconstruct what Barrios appeared to be aiming for, and the shift to 9/8 in bar 178 could well be an accidental abbreviation of two bars of 6/8.

A novel feature of this piece is the rapid semitonal slides starting at bar 201.

Recorded tempo: Dotted Crotchet = c.69

Divagacion (en Imitacion al Violin)

An improvisatory work in which the most discernible reference to the violin is the extensive use of *glissando*.

This is one of three known pieces where Barrios used the title “Divagacion”, the literal translation of which is “digression” or “wandering”.

Recorded tempo: Quaver = c.96 (from bar 21)

Bourrees I and II (from Cello Suite No.3 BWV 1009)

Clearly based on the Tarrega arrangement, but mysteriously titled “Loure” on the original Odeon release. Only the first section of each “Bourree” is repeated on the recording, probably due to the limited space available on a 78rpm disc.

Recorded tempo: Crotchet = c.120

Aire Popular Paraguayo “Caazapa”

Rhythmically very free on the recording, this piece loses much of its character when attempts are made to simplify the notation.

Hearing the original Barrios performance is an essential requirement in preparing a modern interpretation.

Recorded tempo: Dotted Crotchet = c.48

Capricho Arabe (1)

The earlier of two recordings of the famous Tarrega work, neither of which corresponds precisely to the earliest printed sources. The main differences here are the added thirds in bars 36/37 and the major third in the first chord of bar 52.

Recorded tempo: Crotchet = c.72 (from bar 13)

Unidentified

One of a small number of surviving private recordings made on a “Crosley Home Recorder” owned by Alfredo Massi¹. The performance is incomplete and bears no thematic kinship with any known Barrios work. It has been suggested that this may be part of “Invocacion a la Luna” (see Vol.7), but there is nothing in the music to support this theory.

Recorded tempo: Crotchet = c.50

¹*Six Silver Moonbeams* by Richard D. Stover

Querico Publications (ISBN 0-9632233-1-3) p.219

Tango No.2

Transcribed by Chris Dumigan

Agustin Barrios Mangore

⑤ = G
⑥ = D

The musical score is written for guitar in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Fingerings are indicated by numbers 1-4 above the notes. Some notes are marked with a '4' in a box, possibly indicating a fourth fret. There are also some symbols that look like 'z' or 'y' above notes, which might be specific to the transcription or the original manuscript. The systems are numbered 1, 5, 9, 13, 17, and 21 at the beginning of each system.

25

29

33

37

41

45

49

53

57

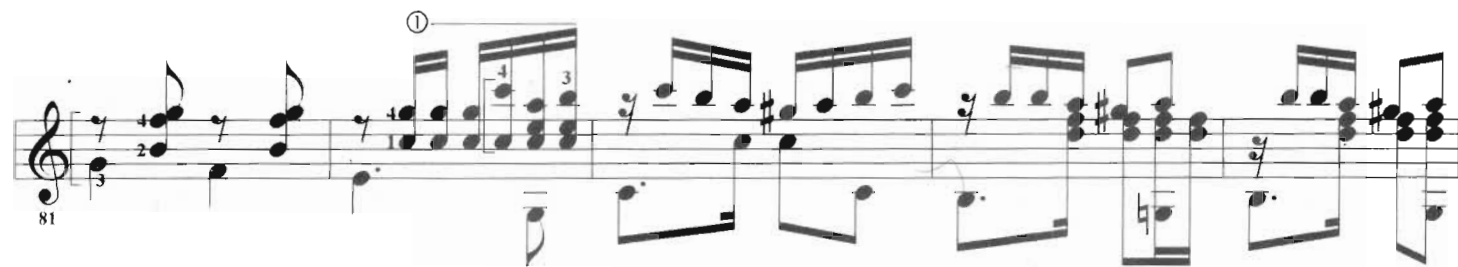
61

65

69

73

77



Romanza

"Fuegos Fatuos"

Transcribed by Chris Dumigan

Agustin Barrios Mangore

⑤ = G
⑥ = D

1

5

9

13

17

21

25

29

33

37

41

45

49

Pericon

Transcribed by Chris Dumigan

Agustin Barrios Mangore

⑥ = D

1

6

11

16

21

26

31

36

41

46

51

56

61

66

71

76

81

86

91

96

101

106

111

116

121

126

131

136

141

146

151

156

161

166

171

176

181

186

191

196

201

206

211

216

221

226

231

236

240

4 2 1 4 3 0 3

4 3 2

Maxixa

Transcribed by Chris Dumigan

Agustin Barrios Mangore

1

5

9

13

17

21

25

29

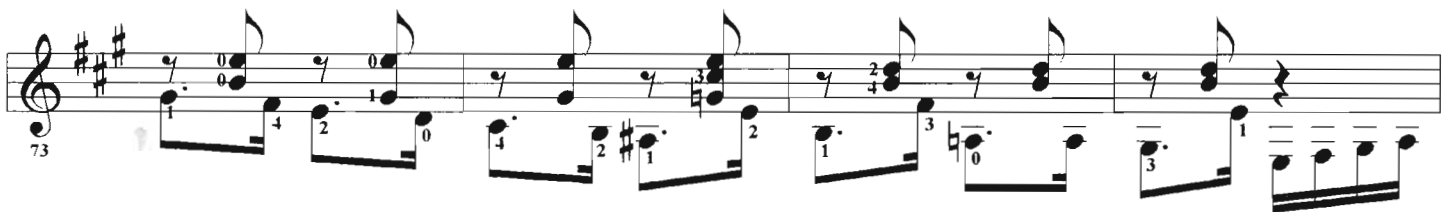
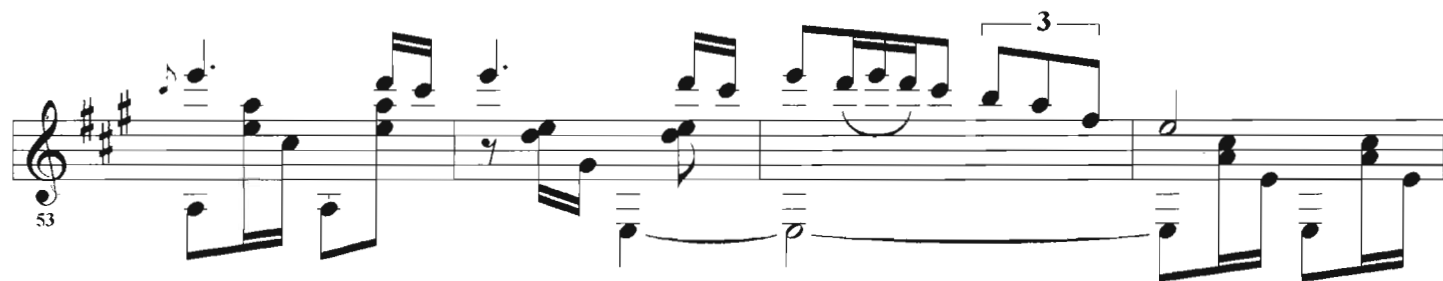
33

37

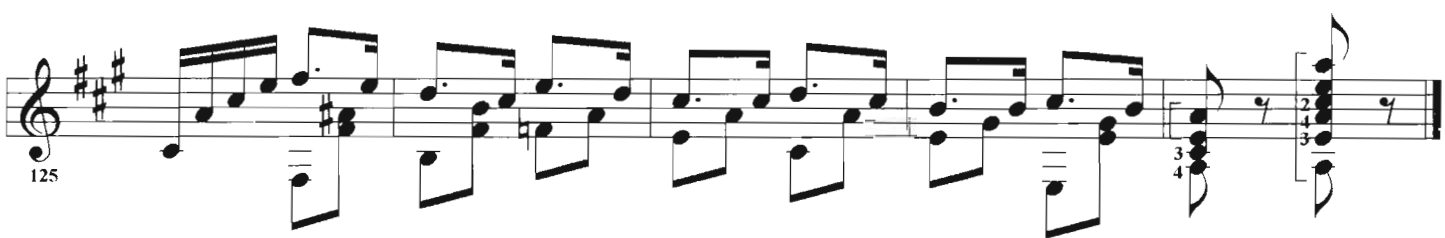
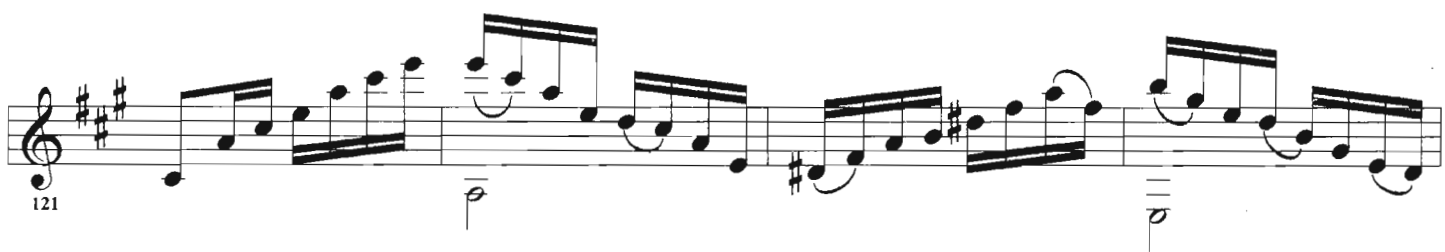
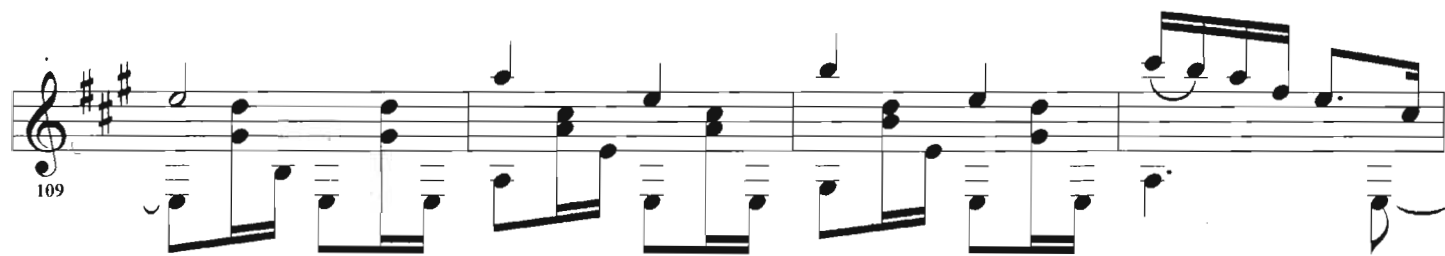
41

45

49







Jota

Transcribed by Chris Dumigan

Agustin Barrios Mangore

1

4

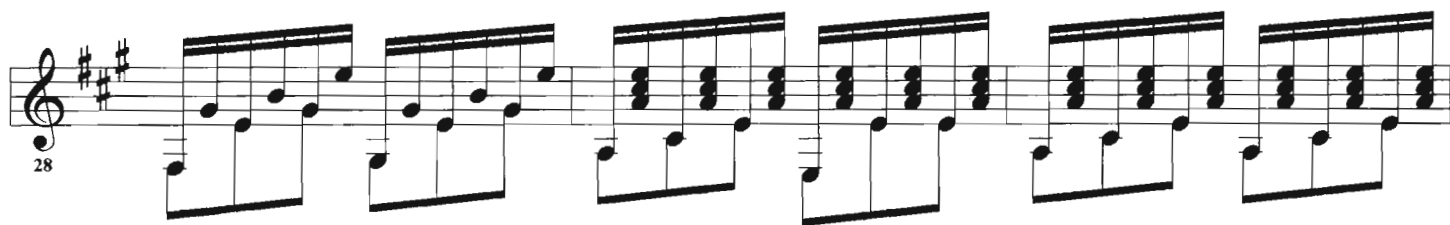
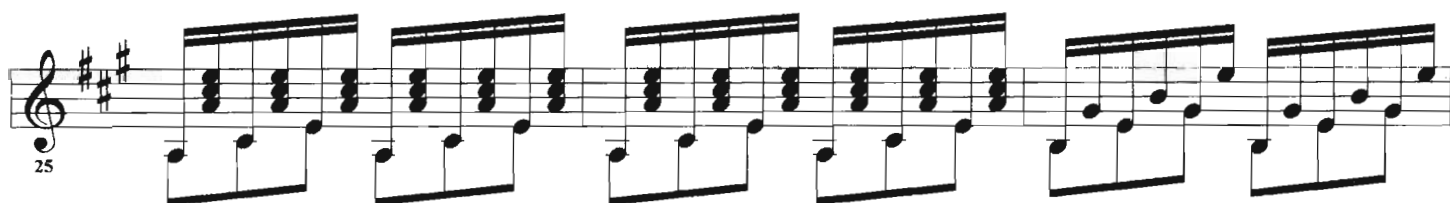
7

10

11

13

Har. XII



37 Har. XII

Handwritten musical notation for measures 37-40. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 37 starts with a circled 5 below the staff. Measures 38-40 feature complex triplets and sixteenth-note patterns. Measure 40 includes a 0/2 time signature change.

40

Handwritten musical notation for measures 40-43. Measure 40 continues the previous staff. Measures 41-43 show intricate sixteenth-note runs and triplets. Measure 43 includes a circled 4 below the staff.

43

Handwritten musical notation for measures 43-46. Measures 43-46 continue the complex sixteenth-note patterns and triplets. Measure 46 includes a circled 2 below the staff.

46

Handwritten musical notation for measures 46-49. Measures 46-49 continue the complex sixteenth-note patterns and triplets. Measure 49 includes a circled 3 below the staff.

49

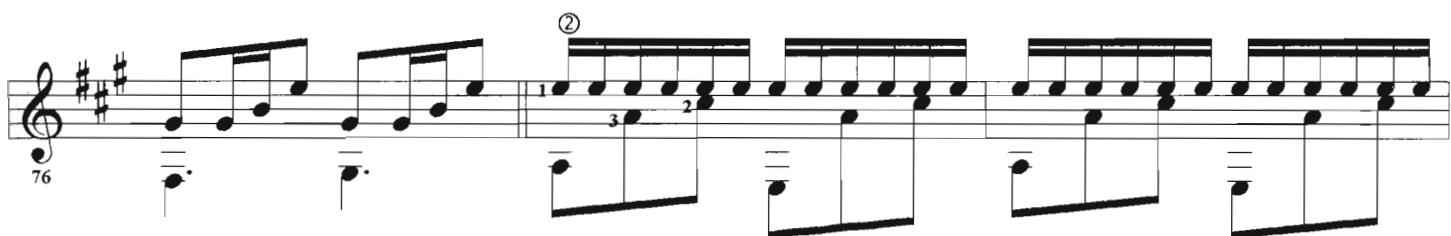
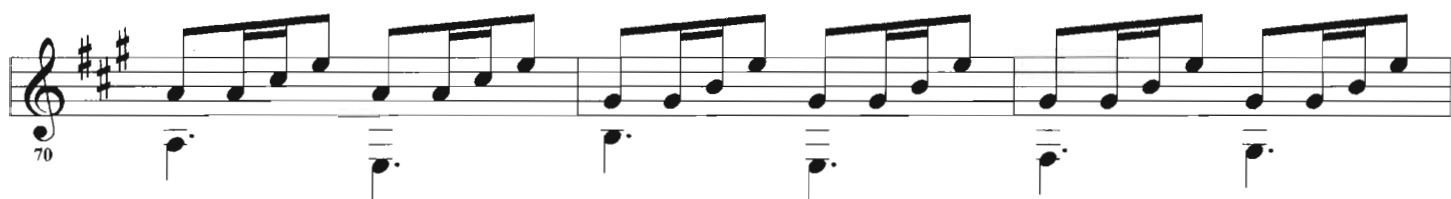
Handwritten musical notation for measures 49-52. Measures 49-52 continue the complex sixteenth-note patterns and triplets. Measure 52 includes a circled 3 below the staff.

52

Handwritten musical notation for measures 52-55. Measures 52-55 continue the complex sixteenth-note patterns and triplets. Measure 55 includes a circled 2 below the staff.

55

Handwritten musical notation for measures 55-58. Measures 55-58 continue the complex sixteenth-note patterns and triplets. Measure 58 includes a circled 1 below the staff.



79

82

85

88

91

94

97

100

103

106

109

112

114

116

118

120

122

127

131

135

139

Har. V Har. IV Har. IV Har. IV Har. V Har. IV

142

⑤ ⑤ ④ ⑤ ④ ⑥

Detailed description: This staff contains measures 142 through 147. It features a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes eighth-note chords and sixteenth-note patterns. Above the staff, the labels 'Har. V' and 'Har. IV' are placed over specific measures. Below the staff, fingerings are indicated by circled numbers: ⑤, ⑤, ④, ⑤, ④, and ⑥.

Har. IV Har. IV Har. V Har. IV Har. IV Har. IV

145

⑤ ⑥ ⑤ ⑤ ④ ⑤

Detailed description: This staff contains measures 148 through 153. It continues the musical sequence with similar eighth-note and sixteenth-note patterns. Labels 'Har. IV' and 'Har. V' are present above the staff. Fingerings ⑤, ⑥, ⑤, ⑤, ④, and ⑤ are indicated below the staff.

Har. V Har. IV Har. IV Har. IV

148

④ ⑥ ⑤ ⑥

Detailed description: This staff contains measures 154 through 159. It includes a double bar line after measure 158. The notation shows a mix of eighth-note chords and sixteenth-note runs. Labels 'Har. V' and 'Har. IV' are above the staff. Fingerings ④, ⑥, ⑤, and ⑥ are indicated below the staff.

151

⑥

Detailed description: This staff contains measures 160 through 165. The notation features eighth-note chords and sixteenth-note patterns. A fingering of ⑥ is indicated below the staff in measure 162.

154

Detailed description: This staff contains measures 166 through 171. It continues the musical sequence with eighth-note chords and sixteenth-note patterns. No fingerings are indicated below the staff.

157

Detailed description: This staff contains measures 172 through 177. The notation shows eighth-note chords and sixteenth-note patterns. No fingerings are indicated below the staff.

160

Detailed description: This staff contains measures 178 through 183. It includes a double bar line after measure 182. The notation features eighth-note chords and sixteenth-note patterns. No fingerings are indicated below the staff.

163

166

169

172

175

178

181

184

187

190

193

196

199

202

205

208

211

214

217

220

223

Har. XII

226

229

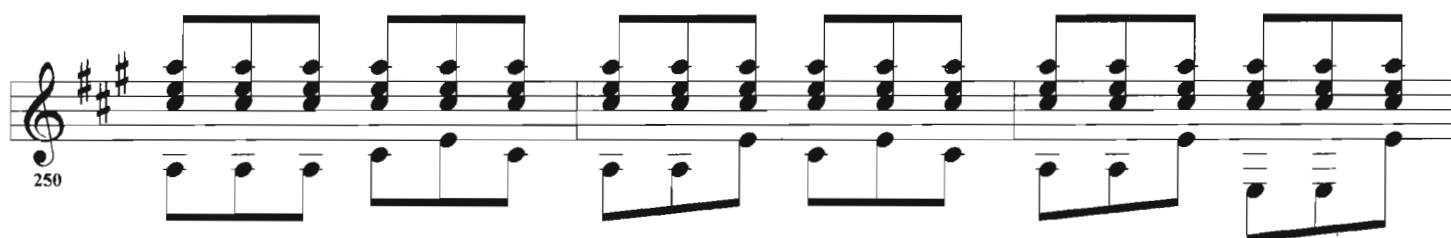
232

235

238

241

244



(en Imitacion al Violin)

Transcribed by Chris Dumigan

Agustin Barrios Mangore

[illegible]

This page contains six systems of musical notation for guitar, written in treble clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings, along with extensive fingerings indicated by numbers 1-4 and -1, -2, -3.

The systems are numbered as follows:

- System 1: Measures 36 to 40.
- System 2: Measures 41 to 44, including the section labeled **(Cadenza)**.
- System 3: Measures 45 to 49.
- System 4: Measures 50 to 53.
- System 5: Measures 54 to 57.
- System 6: Measures 58 to 61.
- System 7: Measures 62 to 65.

The notation is highly technical, featuring many triplets, sixteenth notes, and complex fingering patterns. The piece concludes with a final measure in measure 65.

Har. XII

Musical score for Har. XII, measures 66-86. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features complex rhythmic patterns, including triplets and sixteenth notes, and is heavily ornamented with fingerings (numbers 1-4) and breath marks (circles with a dot). The score is divided into six systems, each containing a single staff. The measures are numbered 66, 70, 74, 78, 82, and 86 at the beginning of each system.

Bourrees I & II

(Cello Suite No.3 BWV 1009)

Transcribed by Chris Dumigan

J.S. Bach (arr. Agustin Barrios Mangore)

Bourree I

⑥ = D

tr

Har. VII

5

13

17

21

25

Fine

Bourree II

33

41

49

57

65

Bourree I (da capo)

Aire Popular Paraguayo

"Caazapa"

Transcribed by Chris Dumigan

Agustin Barrios Mangore

⑤ = G
⑥ = D

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

Har. XII

① CII (hinge) -----

① ②

① ② ③ ④ ③ ②

①

⑤ Har. XII

3

Har. XII

⑤ Har. XII

3

⑤ Har. XII

22

26

30

35

40

44

49

53

57

61

65

(Tempo I)

68

Har. XII

71

74

Har. XII

78

81

84

89

93

97

Har. XII

Har. XII

101

105

109

113

Har. VII

Capricho Arabe (1)

Transcribed by Chris Dumigan

⑥ = D

Har.VII

Francisco Tarrega

revised Agustin Barrios Mangore

The musical score is written for guitar in treble clef, 3/4 time, with a key signature of one flat (B-flat). It consists of six staves of music. The first staff begins with a chord diagram for a D major triad (F#4, C#5, G#6) and a fingerings chart for the first six frets. The notation includes various musical symbols such as slurs, ties, and fingerings (1-4). The score is divided into measures, with measure numbers 1, 5, 9, 13, 16, and 19 indicated at the start of their respective staves. The music features a mix of single notes, chords, and complex rhythmic patterns.

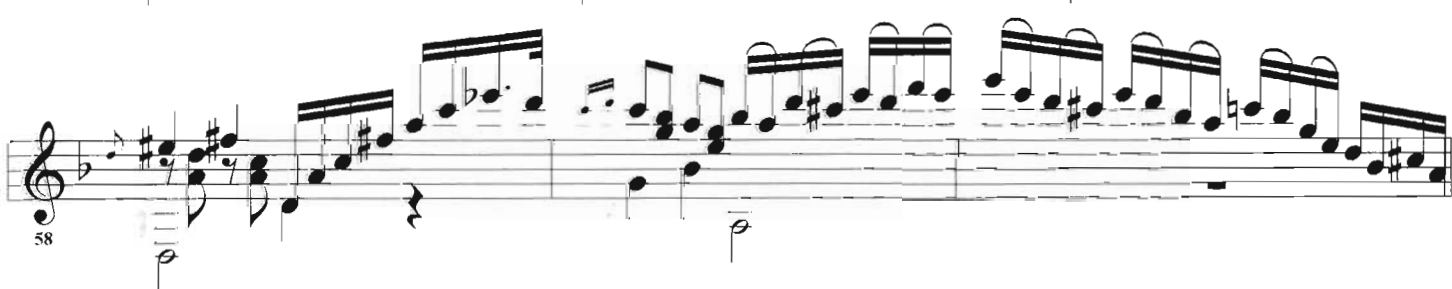
[illegible]

25

28

The musical score for 'The Rose Tree' is presented on a single staff in treble clef, key of D major (indicated by two sharps), and 3/4 time. The melody is written in a single line, with some notes beamed together in groups of four. The score includes several measures of rests, indicated by a '3' followed by a '4' in some measures, suggesting a 3-measure rest followed by a 4-measure rest. The piece concludes with a final chord marked with a '1'.

The musical score for 'The Rose Tree' is presented on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The melody then descends through D4, C4, and B3, ending on a whole note A3. The score includes various musical notations such as beams, slurs, and fingerings (e.g., 1, 2, 3, 4, 5) to guide the performer. The piece is identified as 'The Rose Tree' and is marked with a tempo of 'Moderato'.



(Unidentified)

Transcribed by Chris Dumigan

Agustin Barrios Mangore

7

Pizz.....

The first system of the musical score for 'The Little Boat' is written on a single staff in treble clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The music starts with a whole note chord (F4, A4, C5) followed by a half note chord (Bb4, D5). The melody then consists of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-10

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